THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 386. *Tuesday, Feb.* 11, 1823. *Price* 1*d.*

DRURY-LANE.

We have often had occasion to admire Mr. Kean's talents, but never more than last night. He acted *Lear*, and in a manner that never was surpassed, at least by any performer of our day. We do not recollect any character in which he has displayed more genius than in this one, on yesterday evening. He brought his very best exertions and faculties to the task, and executed it with astonishing effect. It is this great actor's attribute, to fasten on our imagination with an intellectual grasp that fixes the mind on the passing scenes he developes, and seldom but leaves the impression deep and perfect. Rarely has he effected this more amply than last night. His *Lear* was aged yet firm ; and, where it ought to be, full of fire, of imbecility, of tenderness, of madness. These varying points of the character were admirably blended throughout its whole display, which had not a blemish. *Acted as it was on this night*, Mr. Kean's *Lear* may be considered his *chef d'œuvre*. His voice was equally sustained, and never lost its sweetness of tone in the pathetic speeches, nor failed in the most passionate delivery of the deep-drawn curse, or the momentary exclamations of offended majesty, or of parental distraction. There were many touches of the true sublime in his delineation, by which the heart and the understanding were equally affected. It was, in short, a performance that has added to his fame, and will not soon be forgotten by those who have had the high satisfaction of witnessing it.

The announced intention of abandoning Tate's alterations of the fifth act of this Tragedy, and substituting the original of Shakspeare, was in a great measure adhered to ; and the effect, therefore, was restored to its proper stream of unmingled sorrow terminated by the death of *Cordelia*, and of *Lear*. This afforded to Mr. Kean an additional opportunity of maintaining and perfecting the impression he had already made, in that part where he bears in the dead body of *Cordelia*, exclaiming with wild despair—

> "Howl, howl, howl, howl—O', you are men of stone,
> Had I your tongues and eyes, I'd use them so,
> That heaven's vault should crack—She's gone for ever!"

The curtain drops over the dying monarch as he falls back from the lifeless body of his beloved daughter, supported and mourned for by *Kent* and *Edgar*.

Mr. TERRY acted *Kent* with excellent effect. Mr. COOPER, as *Edgar*, obtained much well-merited applause, particularly in his representation of *Poor Tom* Mr. YOUNGE performed *Edmund*, but with hardly sufficient power. Mr. THOMPSON, as *Albany*, Mr. POWELL, as *Glo'ster*, Mr. KING, as *Cornwall*, and Mr. PENLEY, as the coward *Oswald*, executed their parts very satisfactorily. Mrs. W. WEST was an interesting *Cordelia*, and Mrs. GLOVER and Mrs. KNIGHT represented *Goneril* and *Regan* most appropriately.

The pretty Ballet of *The Swiss Villagers*, and the laughable acting of LISTON, HARLEY, &c. in *Killing no Murder*, closed the evening's amusements very pleasantly—The house was crowded in the pit and galleries at first price, and at half-price the boxes were equally well attended-

COVENT GARDEN.

HENRY the Eighth was acted last night, to a very genteel box audience, a nearly filled pit, and crowded gallery: but the *Gods* were unpropitious, being eager for the Pantomime—their noise destroyed all pleasure in the performance.

Songs in the New Opera of "MAID MARIAN."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*

Ballad—Miss Tree—*A damsel stood to watch the fight.*

Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*

Song—Mr. Pearman—*The slender beech and the sapling oak.*

Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*

Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*

Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*

Song—Miss Tree—*Let us seek the yellow shore.*

Chorus—*Revenge! revenge! yon flames that shake.*

Glee and Chorus—Mrs. Boyle, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*

Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forester good.*

Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*

Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*

Chorus—*Shout for the Monarch! whose glorious name.*

Duet by Miss Tree and Master Longhurst.

Printed by E. THOMAS, Denmark Court Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening will be performed the Opery of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Sir William of the Lee, Mr CHAPMAN,
William Gamwell, Mr PEARMAN,
Friar Peter, Mr KEELEY,
Friar Michael, Mr. C. KEMBLE,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
Prince John, Mr EGERTON,
Sir Ralph Montfaucon, Mr BAKER,
Sir Guy of Gamwell, Mr BARNES,
Little John, Mr HUNT,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT.

After which, (39th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE-
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
cene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, there will be no Performance

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr BRAHAM.
In which character he will introduce the "Echo Duet," from "the Americans"—"Now Hope, now Fear," with Miss Povey—"Let us Haste to Kelvin Grove, Bonny Lassie," (an old Scoth Song) "The Death of General Abecrombie"—and, Bruce's Address to his Army, "Scots wha hae wi' Wallace bled!"
Colonel Mannering, Mr PENLEY,
Dominie Sampson, M: LISTON, Dandie Dinmont, Mr SHERWIN,
(*From the Theatre Royal, York, his 1st appearance at this Theatre*)
Dirk Hattersick, (1st time), Mr YOUNGE,
Gilbert Glossin, Mr J Barnes, Bailie Mucklethrift, Mr Hughes,
Sergeant M'Crae, Mr Coveney, Gabriel, Mr G SMITH,
Sebastian, Mr W H Williams, Franco, Miss G Carr,
Jack Jabos, Mr Turnour, Farmer Crabtree, Mr Gibbon,
Farmer Harrow, Mr D Smith, Farmer Flail, Mr Read,
Lucy Bertram, Miss STEPHENS,
(*Her 1st appearance on this stage*) who will introduce,
"The last Rose in Summer," and "Leeze me on my Soldier's Love,"
Flora, Mrs Orger, Mrs M'Candlish, Mrs Harlowe,
Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,
Gipsy Girls, Miss Cubitt, Miss Forde, &c &c
In Act II. A PAS SEUL, by Miss TREE.

After which, (4th time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.
Mr. MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Honner, Hope, Mathews, Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To which will be added the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER,
Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mow bray, Master Foppington Mowbray) Miss CLARA FISHER

To-morrow, their will be no Performance.